

Vol. II

No. 1

The Art Bulletin

AN ILLUSTRATED QUARTERLY PUBLISHED BY THE

College Art Association
Of America

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One dollar a copy

Three dollars a year

BROWN UNIVERSITY, PROVIDENCE.

The Art Bulletin

*An illustrated quarterly published by the
COLLEGE ART ASSOCIATION OF AMERICA*

With the present number the College Art Association begins the quarterly publication of its bulletin. For several annual meetings the establishment of a quarterly magazine has been recommended by the Committee on Publications and this action has been especially urged by ex-President Pickard and President Robinson. In accordance with the recommendation set forth by Professor Pickard in his last presidential address a resolution authorizing the immediate inauguration of this quarterly was adopted. College Art Association material may be sent to the President or Secretary. Contributions of scholarly interest and books for review are particularly invited.

The four annual bulletins already published by the Association are to be taken as constituting Vol. I. Henceforward an annual volume of four numbers will be issued. This number, dating September, 1919, is therefore given the serial numbering Vol. II, No. 1.

Members of the College Art Association receive the Art Bulletin.

Sustaining membership is open to all; the annual fee is ten dollars.

Associate membership, or subscription to the Art Bulletin, is open to all; the annual fee is three dollars.

Active membership is open to those engaged in art education; the annual fee is three dollars.

Of previous bulletins Nos. 2, 3, and 4 are still available; the price of the series is five dollars.

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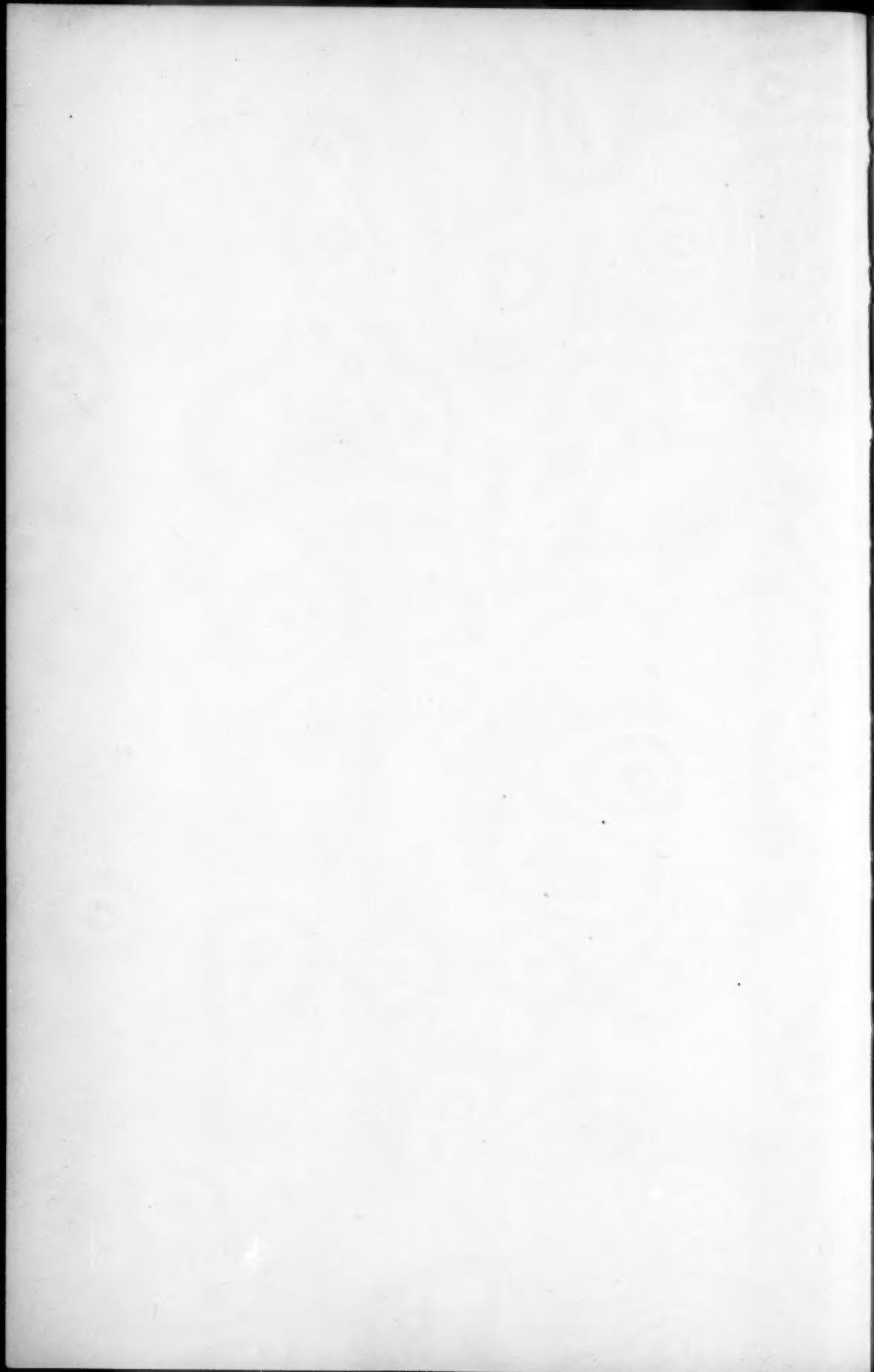
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The Future of the College Art Association

by JOHN PICKARD

(President's address at the Eighth Annual Meeting, New York,
May 12, 1919.)

FOR the fifth time I have the pleasure of appearing before you to deliver the annual address of the President.

The meetings of this association over which I have had the honor to preside were held in 1915 in the Albright Art Gallery, in Buffalo; in 1916 at the University of Pennsylvania in Philadelphia; in 1917 in connection with the University of Cincinnati and the Museums Association, in Cincinnati; in 1918 in the Metropolitan Museum, New York. In 1919 we return to the Metropolitan in order that we may offer to our members the advantages afforded by the American Federation of Arts, which will convene in the Museum in the days immediately following our own meeting.

During these years our membership roll has greatly lengthened until it now contains some 220 names. The attendance upon our annual sessions in spite of war conditions has constantly and steadily increased. The papers and discussions have been of ever greater interest and importance.

For the Buffalo meeting, owing to the bankrupt state of our treasury, we could only send out a mimeographed summary of the proceedings. For the Philadelphia meeting we printed a 32-page bulletin (No. 2 of our series) containing a brief resumé of some of the papers presented with a statement of the periodicals in which the other papers might be found printed in full. Bulletin No. 3 contains a complete report of the Cincinnati meeting with all the papers then presented. Bulletin No. 4, the largest and best of the series, contains all the papers and a full account of the New York meeting of last year.

Through all these years much valuable committee work has been done. It will not be invidious to mention three committees. One committee with Professor Pope as chairman has ready for publication a very important bibliography of books for the College Art Library. Another committee with Professor Robinson as chairman is making from year to year valuable suggestions concerning "Reproductions for the College Museum and Art Gallery." Conditions pertaining to war have seriously impeded the work of Professor Smith's Committee on "Investigation of Art Education in American Colleges and Universities." Still, the foundation of the work has been laid, and arrangements have been completed whereby the investigations of this committee will receive the strong support of the National Bureau of Education.

As the years have passed, our vision has grown clearer and our sympathies broader. We have learned that we must coördinate the art work in colleges and universities with the educational work in our museums and art galleries. We have discovered that this association is vitally interested in the art work of high schools, grammar schools, grade schools, primary schools, and kindergartens. We have found that every movement for civic art should receive our earnest support. We have become convinced that we, as members of the College Art Association of America, are vitally concerned with art as it appears or fails to appear in all the avenues of national, state, and civic life; we have come more thoroughly to know that for every citizen of the Great Republic art is not a luxury but a necessity. More and more clearly do we perceive that the neglect of art in our system of education from the kindergarten to the graduate school is a criminal neglect.

By this last I mean not only that every child should, as a matter of course, learn to draw; that every pupil looking towards a vocation should receive that art training which will best fit him for his career; that every student should possess that increased keenness of vision and that added power of discrimi-

nation which come with technical art training of eye, of hand, and of brain. I mean more than all this. The most precious half of education is that which shall put our youth in possession of the great heritage of the past. Among the records of bygone ages the most valuable, stimulating, and truly educational are the mighty monuments of the art of the men who have lived before us. Familiar acquaintance with the most important of these should be the inalienable right of every child in American schools. It is my belief that no teacher of any subject taught in our schools is capable of doing his best work for his pupils unless he himself possess such knowledge and culture as will enable him to serve as a guide in the appreciation and understanding of the works of art which most splendidly set forth the creative genius of our race. No school or system of schools should meet with the approval of any superintendent if it does not send out teachers who have both knowledge and appreciation of art. For I believe in the universality of art, that art is universal and universally necessary.

Each year, when I, as President, have addressed you, I have stressed the importance of the work which this association has to do—not that there are honors that we should claim by virtue of the fact that we represent institutions of higher learning; but that there is a great, unselfish and devoted service that we as disciples of art, should strive to render in the great cause of universal education as well as in the various institutions at which we are employed.

But now in this tremendous period of reconstruction after the Great War we are confronted with a task the magnitude of which we did not dream of one short year ago. If America is to succeed in the commercial struggle that is already upon us, she will succeed by virtue of the sound development of American artists and American art in the next decade. Here is a great problem that the College Art Association of America should help to solve.

But how shall we reach the eye and the ear and penetrate the understanding of those in authority, of

Trustees, Presidents, and Faculties? How shall we influence students and laymen? How shall we persuade them all to accept this fundamental truth, that in the entire range of the curriculum there exists no other subject so universal in its interest, so absolutely necessary for a rounded education, so entirely practical in its application to the daily life of all men, as is this subject of art?

We have been meeting once a year. We have read to our colleagues excellent papers. We have printed these papers in our bulletins and we have sent these bulletins to our members. We have placed them in some of the libraries of the land, where for the most part they repose in dignified seclusion. Our meetings have been of much interest and value to those who attend. But how far have we gone in the way of reaching the great outside world? Not very far, I fear. The one great, crying, insistent need of this association today is an adequate means and method of carrying on our propaganda, of teaching our members, of influencing educators, of convincing the multitude. This propaganda cannot be made effective by a bulletin issued once a year, even though it contains notable papers on important questions.

We must have a periodical of our own, issued at first quarterly, ably edited, with trenchant articles by strong men, with departments of news and notes on all questions of interest in art education. No existing magazine is or can become what our cause needs. No existing periodical will or can do the work that is incumbent on us to perform. Our own editors must decide what we will publish and this organization alone must dictate the policy of our publication.

Ah! but you say, the MONEY!

Since we began the publication of a bulletin worthy of this association there has been a steadily increasing demand for this bulletin. Under the able management of our efficient secretary our work has, during the past year, gone steadily forward. We are but in the beginning of that which may be accomplished in

the way of securing subscriptions and adding to membership.

Last year we provided for a new class of members at \$10.00 a year. At present we have some sustaining members. We can have more for the asking. We cannot now, of course, pay salaries to editors, writers, or workers. But this does not disturb me. For during the past five years your President has for weeks at a time given from one fourth to one half of his entire time to carrying on the work of this association.

We have in our membership strong executives, experienced publishers, capable editors, and attractive writers. We have now reached that stage in our development when we can support a periodical.

I therefore recommend that the Association at this meeting instruct the President and Board of Directors to take the necessary steps to publish the Bulletin as a quarterly during the coming year, with the purpose of issuing it as a monthly as soon as practicable.

The Sources of Romanesque Sculpture

by CHARLES R. MOREY

(Presented at the Eighth Annual Meeting, New York,
May 12, 1919.)

FRENCH Romanesque sculpture develops in three periods: a primitive period corresponding roughly to the first quarter of the twelfth century; a second phase marked by baroque exaggeration during which the prevailing styles are those of Languedoc and Burgundy, covering the second third of the century; and lastly the style of Ile-de-France, which assimilates and refines the eccentricities of Languedoc and Burgundy, reduces the figure to a logical harmony with Gothic architecture, and finally supplants the older styles throughout the whole of France.

This paper aims to show the influence of manuscript illumination on the first two phases of Romanesque. Such an influence has already been suggested for the second, or baroque phase, and indeed it is hardly possible to deny it when one compares such a figure as the prophet of Souillac (Pl. I, fig. 1), a fair example of the developed style of Languedoc, with the pen drawings of manuscripts of the eleventh century (Pl. I, fig. 2). The contortion of the body, the whirling draperies, the restless stance, the deep undercutting which provides a rhythm of light and shade, together with the general resemblance of the figure to the angel in the miniature who locks the gate of Hell—all show a remarkable surrender on the part of the sculptor of plastic values in return for those of line and color. The same pictorial style is found in the Burgundian work of Vézelay; here we have sometimes the lyric line of Languedoc, and sometimes a contrast of broadly hatched and lighted surfaces with deep holes of shadow which produces the effect of a painted miniature.

It seems to me therefore that Mr. A. Kingsley Porter, who tells us in a recent article on Romanesque

sculpture that "archaeology has been unable to account" for this pictorial style in Burgundy and Languedoc, is making mediaeval art more mysterious than need be. This and other phenomena of mediaeval style become intelligible when viewed in the light of one fact that is gradually becoming recognized, viz., that the guiding influence in the evolution of mediaeval art was always the manuscript illumination.

The chief alternative theory as to the source of Romanesque sculpture is that which would derive the style from ivory carving. The theory has in its favor that the ivories represent about all we have in the way of a consistent practice of sculpture in the period preceding the twelfth century, and would therefore afford a natural starting point for the enterprising stone sculptors of the Romanesque period. But one finds on investigation that the style of the ivories does not explain in all respects that of the carvings in stone.

Take for example an early Languedoc work, the Christ on the choir screen of St. Sernin at Toulouse (Pl. II, fig. 3). If we compare this figure with the Christ of an ivory plaque in the Museum at Orléans (Pl. II, fig. 4), the resemblance of structure is indeed striking; both figures show peculiar, undulating locks of hair, a grotesque pot-belly, and lack of articulation between the torso and the legs. There is one thing however which the ivory lacks, and it happens that this one thing is the most characteristic feature of Languedoc sculpture early and late, viz., the double lines that divide the drapery into a semblance of overlapping folds. But if we turn to a late Carolingian manuscript of the school of Tours, we find in the figure of the evangelist Mark (Pl. II, fig. 5) a fair parallel to the relief of St. Sernin in hair, pot-belly, and unattached legs; and we also find the essential double lines in the drapery which mark the technique of the stone sculptor, as well.

In fact, the more one studies mediaeval ivories, the more one is struck by their imitative character. We find in them the reflection, not the genesis of style. The Carolingian ivories are mostly copies, either of

late classic works in the same material, or of contemporary manuscripts. In a plaque at Zurich, (Pl. III, fig. 6), for example, we find an abbreviated replica of the illustration of Psalm XXVII as it appears in the Utrecht Psalter (Pl. III, fig. 7). The same relation to manuscripts is evident in the later ivory-styles, and while, of course, we seldom get so close an imitation as in the case just illustrated, the parallel between the mother art and the ivory imitations is so close that Goldschmidt in his recent work on the ivories of the ninth and tenth centuries was able to classify them entirely on the basis of the manuscript schools whose styles they follow. The ivories, then, so far from being the models of the stone sculptors, are better considered as the coördinate offspring of the mother-art of miniature painting.

And, really, when one comes to think of what comprised the artistic stock-in-trade of these Romanesque sculptors, it is clear that their visualizations must have been determined mostly by the illuminations of the manuscripts. The number of ivories preserved in the monasteries of the twelfth century could not have been large. Ivories are not easily destroyed; and yet how few are known to antedate the twelfth century! Manuscripts, on the other hand, and illuminated ones at that, were everywhere at hand; as Beissel says, the smallest church could not conduct its services with less than three—a Psalter, a Gospel Book, and a Sacramentary. It seems to me, therefore, that a derivation of Romanesque sculpture from the manuscript styles is to be predicated from the general conditions surrounding the rise of Romanesque art, even if direct proof were not forthcoming. We have already seen that the figure style of Languedoc shows the influence of pen-drawing to an extent that cannot be due to coincidence.

Attention may now be called to the relation of a certain style of illumination with another phase of Romanesque sculpture, which appears in France in early works of Burgundy and the valley of the Loire, but is best known in its Italian variant, where it goes under the name of Lombard.

To make this relation clear, I must first ask you to consider for a moment the evolution of illumination up to the twelfth century. In the Carolingian period we have a number of schools, more or less distinguishable, but toward its close these various schools begin to coalesce into two main artistic currents. One of these is represented by the famous Utrecht Psalter (Pl. III, fig. 7), whose illuminator, however much he was indebted to classic models, succeeded in transforming them to the point of producing something never seen before. His style, in fact, marks the beginning of modern art in that it introduces as a prime factor for the first time that emotional element which distinguishes the modern from the classic. His pages are swept by feeling; every figure, even if conceived as standing still, is yet galvanized into a sort of ecstatic pirouette by swirling drapery. When movement is represented, the action becomes violent; the heads are thrust forward from the shoulders with an earnestness that is grotesque and yet convincing; even the ground-line heaves and rolls in the general hurricane of emotion.

This style, centering at first in what we call the school of Reims, gradually draws into its scope the other schools of France—the Franco-Saxon school, the school of Tours, and the school of Corbie—losing in the meantime some of its freedom and casting its expressive movement into more conventional moulds. By the eleventh century it dominates the drawing of France and England, reaching a high grade of freshness and originality in the island kingdom, while in France, and particularly in Northern France, we find it more soberly employed as in a Gospel of the Library at Boulogne or in the Liber Vitae (Pl. I, fig. 2). It always retains, however, its qualities of expressiveness and of restless line, and these we have seen that it communicated to the developed styles of Romanesque sculpture in Languedoc and Burgundy.

The other style began in the Carolingian period in what we call the Ada group of manuscripts, so called after a putative sister of Charlemagne for whom one of the manuscripts of the group was written. This

style, developing under the patronage of a court whose worship of the late classic was fanatic, not only tries to reproduce the letter of its models, but makes a desperate attempt to reach the spirit as well (Pl. IV, fig. 8). The result is that, as time goes on, it swings away from the linear style of Reims and of the Utrecht Psalter, and evolves a plastic quality that is not at all unlike the late classic and proto-Byzantine models that it strove to imitate. Thus in phases like that illustrated by the Codex Egberti (Pl. IV, fig. 9) we find pictures much resembling proto-Byzantine manuscripts of the sixth century, and there is always in the style a lack of movement in figure and drapery, a flatness in the treatment of planes, a heaviness of proportions, which contrast sharply with the exuberant calligraphy of the drawings we have seen in the Utrecht Psalter (Pl. III, fig. 7) and its descendants. A definite peculiarity may be found also in the curious flapper-like feet, on which the figures try to stand.

This style developed in the valley of the Rhine. Just where its center was in the 9th century we do not know, but in the tenth it lay in the abbey of Reichenau on Lake Constance, whence it spread in the course of the eleventh century throughout the monasteries of Germany, and also into the Low Countries, where it met and made some curious mixtures with the linear style of France and England. In the twelfth century it followed the route of trade and political relations from Germany into North Italy, for there can be little doubt, it seems to me, that in this German style of illumination we have the source of Lombard sculpture. Guglielmus, who tells the story of Genesis with such crude power on the façade of Modena cathedral (Pl. IV, fig. 10), his pupil Nicholas, and all the rest of the school down to Benedetto Antellami of the end of the twelfth century, show in all their work the same heavy figures, the same flapper feet, the same reserve in movement, the same formula of drapery, the same adherence to plane instead of line—in a word, the same plastic quality that differentiates their work from the sculp-

ture of Languedoc and Burgundy that inherited the lyric movement of the linear style of illumination.

The plastic style is not confined to North Italy. It made its way into Eastern France, and we find it established in Burgundy at a date before the creation of the linear style of Vézelay. Its best example here is found in the choir capitals of St. Martin d'Ainay at Lyons, which date from the consecration of the church in 1106. Here we find the same adherence to plane, and the same crude and heavy figure style, albeit with a certain French accent, which one finds also in the sculptures of Guglielmus. But as we pass to the capitals of the nave, evidently by a later hand, we are already in the presence of the leaf-work, the undercutting, the long faces with drilled pupils, and the general coloristic effect of Vézelay. In this one church, therefore, one can see the passing of the German style and the entry of the new Burgundian sculpture.

The plastic style extended also down the valley of the Loire and left examples in many early capitals of this region, as well as in later examples like those from Ille-Bouchard. Not much of it is found in France, because most of the Romanesque churches received their decoration in the middle of the twelfth century, when the new lyric art of Languedoc and Burgundy had given more adequate expression to the emotion which filled the soul of proto-Gothic France. It may be, in fact, that the rare examples of the style are due to itinerant Lombard workmen, and that the style was an importation into France from North Italy. In any case, its ultimate source seems to me to have been the miniatures of the Rhine.

To test the accuracy of this derivation, I asked a graduate student, Mr. Robert O'Connor, to trace the history of a motif of ornament which happens to be peculiar to the Romanesque sculpture of the regions just mentioned, i. e., North Italy and the valley of the Loire. Mr. O'Connor's results will be published shortly, and I shall here only allude to that portion of his work which affects our problem. The value of the motif as a test lies in the fact that for an ornamental motif its use is unusually circumscribed. It never appears in

sculpture till the twelfth century, and then only in the regions mentioned, being absent from the ornamental alphabet of Normandy, England, and Languedoc, and never occurring in the ivories. But in Burgundy and the valley of the Loire it is very popular in the twelfth century, and all the Lombard sculptors use it, both early and late, and everywhere they go; I found one example in some Lombard work in Dalmatia. It is a variation of the double-axe motif sometimes found in Roman mosaics, and is very obviously not a natural invention for a stone-carver. Guglielmus uses it as a convention for water (Pl. IV, fig. 10), but its commonest employment is as a decoration for colonnettes, as is the case at Bourges.

Now when Mr. O'Connor undertook to trace the ornament back to its source, the path led him immediately into illumination and nowhere else. In illumination, moreover, the ornament is confined to the Rhenish style (Pl. IV, fig. 8) in the eleventh and tenth centuries, and he finally found its mediaeval starting point in the minatures of the Ada-group of manuscripts, wherein we found the ultimate source of the Lombard figure style.

The sources, then, of the two most important styles of Romanesque sculpture, the linear style of Burgundy and Languedoc and the plastic style of the Lombard school, are to be sought in the two dominant styles of illumination which these Romanesque sculptors knew, the one prevailing in France and England, a linear style, expressive and baroque, the other flourishing in the valley of the Rhine, and retaining in its self-contained figures a remnant of classic form. This is all my note is intended to convey, save perhaps that it may serve to show the importance of the study of illumination for any real understanding of mediaeval styles. Illumination is the only art that has a continuous evolution throughout the Middle Ages; architecture often fails us, fresco-painting has huge gaps in its history, figure sculpture in stone is a lost art for whole centuries and is often sadly to seek in the ivories, but the illuminated book is always there to bridge the gaps. To paraphrase a good old Latin tag: "*littera picta manet.*"



The Significance of Oriental Art

by ANANDA COOMARASWAMY

(Presented at the Eighth Annual Meeting, New York,
May 12, 1919.)

THE "influence" of Oriental art on modern Western art is a potent fact and may be detected alike in painting and sculpture, music, dancing, costume and handicraft. This influence has been, for the most part, pernicious—little more significant than the imitation of mannerisms in response to a demand for the exotic, quaint, and mysterious. For those for whom the actual East is too strong meat, the quasi-Oriental draperies and pseudo-Oriental dance and the "Chinoiserie" of a few painters have provided—a new sensation.

Those who look upon the East as mysterious and romantic have only themselves to thank for the creation of a novel unreality. What is romantic and mysterious to a foreigner is classic and self-evident to a native; and no one can be said to understand the art of the East or any other art so long as it remains to him a curiosity—only when he sees that it must have been as it is, does he begin to understand. He will see then that it does not represent a fine accomplishment or something undertaken for fun, but expresses an entire mentality and racial inheritance. Through it he may learn the better to understand the unfamiliar faith, but how can he through its formulae express *himself*, or "stand in his own place in his own day here?"

If Oriental art as a complete and fixed expression—in truth, a dead language, having received its last and mortal wounds at the hands of Western industrialism and diplomacy—has no more value for the artist than for other men, however great this common importance (as expressing the heart and mind of the East) may be, we may proceed to ask what particular significance the late "discovery of Asia" may have for Western artists. Here we come at once upon the solid ground

of Asiatic psychology and criticism: for the East is able to remind us of many things that are important in the genesis of art. It is rather the teacher of art and art appreciation, than the practising artist, who should study Oriental art—the latter, should he even visit the Orient in person, will find the living man more marvellous than any ancient monument.

"The forms of images," says Sukracharya, an Indian critic, "are determined by the relation that subsists between adorer and adored." Although in theological language, this is a perfectly general statement of how it is that a work of art assumes just that particular form it comes to have: the adorer is the artist, the adored is the theme, the image is the work of art. Without a relation of necessity between the artist and his theme, there is nothing to express, and consequently, the result cannot be a work of art. No genuine form can be created without there having been profound reasons for its existence: style is determined by what we have to say and not by arbitrary or fanciful choice. I do not condescend to discuss the opportunity that still remains for illustration. In the common case the artist has nothing to say; I take it for granted that the distinction between illustration and expression needs no emphasis.

The essential problem of the artist is to see or hear the form of his intuition sufficiently clearly: as Blake expresses it, "He who does not imagine in stronger and better lineaments, and in stronger and better light, than his perishing mortal eye can see, does not imagine at all!" In genuine art, whether visionary or realistic, there is nothing vague or indefinite—"the want of this determinate and bounding form evidences the idea of want in the artist's mind, and the pretence of plagiarism in all its branches." In Western schools of art the teaching is directed solely to the acquisition of manual skill, and yet we all know that the art of a modern, while it is not necessarily inferior to that of a Giotto, is not necessarily superior merely because of the knowledge of perspective and anatomy it reveals. No manual dexterity or analytical knowledge can compensate for

the original deficiency of visualization. And it is precisely in the cultivation of this power—partly as the result of the practise of drawing always from stored memories rather than from still life (the posed model, from this point of view, is but little superior to the plaster cast), but still more from the regular practise of visualization, alike in the private practise of religion and in the artist's preparation for any work he may undertake—that the East, and particularly India, has something of importance for Western artists. To put the idea very simply, the true work of creation must be completed before the brush or pen is put to paper; and what is of most importance from every point of view is the reality of the original creation. If this is to be vital, the artist must be preoccupied, saturated with, or, as we should say in India, identified with, his subject; and if not so it will not be worth while for him to take up his tools. In schools of art, from the very beginning, at least as much time should be devoted to drawing from imagination or memory as to studying forms objectively present. At present, almost all children possess a greater or less degree of creative imagination, which is destroyed as soon as they are taught that it is more important to draw accurately than to draw expressively. The training in accuracy, however necessary, should be patently subordinated to the cultivation of imagination (I speak, let me say again, always of art, and not of illustration). Moreover, the meaning of "accuracy" for an artist should be carefully explained: Leonardo very wisely remarks that that drawing is best which best expresses the passion that animates a figure; and as we have learnt anew through the courage of infinitely serious modern artists like Cezanne—a far more significant figure than any living painter east of Suez—the expression of dominant ideas may often demand an exaggeration or distortion of normal form. That this should be so is a psychological necessity, for every movement of the spirit has a corresponding physical gesture and for every emotion there must be set up a corresponding strain in the physical vehicle. Strains of this kind are not so simply to be

expressed as in merely muscular reaction. There are many drawings demonstrably "incorrect" which could not be "better drawn." That even teachers of art concur in this view is demonstrated by their respect for old masters; it is not commonly held that the paintings of Giotto or the Ajanta frescoes could be advantageously corrected. The theory of progress in art has long been exploded.

Let us turn in conclusion to quite another aspect of art, that of patronage. We may consider separately, although no hard and fast lines can be drawn, the patronage of the public in general, direct or indirect, and that of the rich or powerful individual such as a king or millionaire, or, if the days of such are to be regarded as numbered, that of the dominant individual to whom equality of opportunity has given the power that should rightly be his.

Under the most ideal conditions, the public does not exercise a choice about the sort of art it gets. A community with a living soul accepts the intuitions of that consciousness, as they are expressed by those who happen to be functioning artists, without demur. This is actually folk art, and the solid foundation of everything else. In the most fortunate periods, the taste of the folk and of persons in power is identical, a situation typically illustrated in mediaeval Europe and Hindu India. But for this there is needed not only a community of taste, but a living tradition; and for the inheritance of a tradition, there must be some kind of social equilibrium. Equally, for the maintenance of standards of craftsmanship, no less than for the finest quality of work in any other field, the artist must not be under the stern necessity of selling himself or his work to avoid starvation; he must not be subject to exploitation, nor bound to consult the taste of uncultivated individuals or audiences. Nor should there be any hard and fast line drawn between the artist and the artisan, art and industry. Under Oriental conditions, all these circumstances of security and status were provided for, either by the landed endowment of hereditary artists' families, a combination of agricultur-

al and aesthetic activity within the same family, the attachment of hereditary artists to religious foundations, the maintenance of royal workshops at every court, or the association of similarly functioning individuals in guilds or castes. In other words, a community pretending to cultivation and not merely preoccupied, as one finds to be the case in a city like this, with a merely barbaric struggle for existence, inevitably recognized its responsibility to artists, as to all other workmen, in some formal way, by according to them an inalienable status. The idea would not have occurred to anyone in the East to leave the artist to starve in time of war, on the ground that his activity is supposedly unpractical; in the case of conquest, the artists themselves might become a part of the spoils of war, but their status and activity would not be changed. Political disturbances in ancient times did not so much interfere with art as do the normal conditions of society now. In other words, whereas in industrial societies the artist occupies only the precarious position of a parasite, in Eastern countries, as in mediaeval Europe, he had a definite place in the social order.

Neither the existence of museums nor of individual rich collectors can be said to prove a love of art in modern society. Necessary as they may be, the very necessity for museums goes far to prove the absence of a genuine artistic activity in the community; for they exist to preserve such things as were once but common articles of commerce. The great museum cannot be regarded as a compensation for civic and sectional squalor. On the other hand, the great collector cannot be regarded as a patron of art, in many cases not even as a lover of art. In ages of genuine patronage, the powerful patron lent protection and support to living artists; and had this not been the case, those works which we now collect and preserve, and which command such extravagant prices, would never have come into existence. What counts is not the purchase of stray works of art by museums or collectors, but the opportunity provided for continuous and consistent work, having public rather than private application. The

artist responds to the demand—the more that is asked of him, the more he has to give. If he gives comparatively little today, it is because we are content with so little. To sum up what has been last said, a great part of the significance of Oriental art is to be read in the relation of art to life in Eastern societies.

Camouflage and Art

by HOMER SAINT GAUDENS

(Presented at the Eighth Annual Meeting, New York,
May 13, 1919.)

CAMOUFLAGE in the American Army in France depended far more on ingenuity than on art; though if the ingenuity had not been based on principles acquired in the study of art, chaos must have resulted from our efforts.

Unfortunately, we were stamped at the outset as "Camouflage Artists" and as "Camouflage Artists" we were expected, in our initial work to be able to produce endless yards of magic veil under which everyone from general to private could hide both himself and his luggage, however fat.

Our merits were established or demolished on the basis of the story of the railroad tracks. All military men had heard about those railroad tracks that had been painted in perspective on a wooden screen and set up across the true rails where they ran between a station and storehouse so that the traffic on the street crossing the track behind the screen could be carried on unbeknownst to the Germans. Unfortunately when I saw that screen at Pont-a-Mousson it had been weather-beaten by a couple of years exposure to the consistency and color of an abandoned freight car. Yet the traffic behind it passed by unmolested. I doubt whether, even when new, the device deceived the Germans for one single day. It faced due North and so threw a strong shadow. Owing to the buildings the light on it must have varied in the morning and the afternoon. Moreover, the first time German aeroplane information of the traffic there was compared with German balloon reports, the discrepancy must have led to investigation.

As a consequence of just such Sunday Supplement edification, the army was one-third credulous and two-thirds skeptical of our value. The faithful understood that if we painted the bottom of a potato white and

graded it up to brown on top, they could not see it on the road. Therefore we were wizards who could hide them in any emergency. The skeptical decided, as the literal translation of our French name implied, that we were fakirs and would have none of us.

The result was the same from either attitude. Other armies, allied or enemy, might develop their schemes of scientific murder with a businesslike military policy of obtaining the best results at the least expenditure of lives or property. But the nephews of Uncle Sam, firm in the belief that invisibility was either wafted to them by us as friendly genii or not obtainable at any price, advanced with a care-free enthusiasm that is still manifesting itself in the casualty reports. Only toward the end of the war did we reach a position where we could convince the authorities that, without proper camouflage discipline, the material work of the Camouflage Section must inevitably fail to balance the foolish mistakes made through indifference to camouflage needs; that, for example, it profits little to conceal guns themselves, when ammunition trains needlessly remain parked in the open, during the daylight hours, directly behind these guns—as I remember they did in a gully on the side of the Mort Homme just before the Verdun-Argonne attack of about September twenty-seventh.

In my own personal experience this condition of indifference rose to its climax at the time we reached Death Valley, a few kilometers south of St. Giles on the Vesle. There I found assembled two regiments of 75's, one regiment of 155 mm. howitzers and one regiment of 155 mm. longs—ninety-six guns in all—which were blazing away in a truly sunny France with what camouflage they possessed hung over them like mushrooms, and about them their picketed horses, their ammunition caissons, their latrines, their kitchens, their pup-tents, and the freshly turned earth of their dugouts, forming a raw and awful litter. They needed only to have a battalion of engineers building a bridge by them in the open and a quantity of infantry held near in reserve,

to present to the Germans such a target as they had not been offered in years.

Lieutenant Thrasher, one of our best officers, who was killed there a few days later, while he was attempting to clean up that Augean Stable, was in a pitiable state of mind over it. Well he might be. When the Hun had got his own artillery into his well reconnoitered position and had finished his work, the place was a shambles, with not a battery remaining in its original location.

It must be obvious from this that our task required a much wider scope than that of applying the theories of protective coloration of animals to men who stumbled around by day and night, in rain and mud or dust and hot sun, as the season allotted, generally without food and frequently in gas-masks, driven by the agonizing demands of present-day fighting to a point where the thought of getting hit was regarded with more or less relief.

In our development which altered very much with the broadening of our scope, we set out guided largely by French principles. This was natural, as the French, with their good-humor and insight, helped generously when help was asked, kept out of the way when not wanted, encouraged us in our successes, and remained silent over our failures. The English, however, had also received an excellent reputation for rough-and-tumble results. Therefore, we sought to combine the good qualities of the two. But we soon found out what the rest of the army was discovering with equal speed, namely, that we could not adopt wholesale the extraneous methods of others and apply them with success to our own eccentricities, especially at the very moment when warfare was changing from trench to field.

Throughout all our operations, we attempted, at the front, to have a lieutenant in charge of the work of each division, a captain in charge of the work of each corps and a major or a captain in charge of the work of each army. From all these officers there was required more responsibility and initiative than was expected in the same grades in other branches of the service.

They not only had to meet the eccentricities of paperwork and to control the men under them with the universal ability and responsibility, but they also had to know the photographic values, the textures, and the characteristics of materials required, and the best means of adapting them to the natural aspects of the area in which they operated. They had to learn how to approach superior officers to obtain what they wanted in time of stress. They had to maintain their initiative and ingenuity.

Our best officers were architects. They not only understood the principles of form and color, but they had been faced with clients who would have the linen-closet, the stairs, and the chimney all in the same place. Long pestered with the practical side of life, they tempered their art to a line of brass tacks.

For our non-commissioned officers and privates, the moving-picture and stage-property men and carpenters were, by all odds, the most successful. An ability to handle those superior in rank and a resourcefulness at all hours was theirs.

Camouflage, as we found it, had two functions, to deceive the eye and to deceive the aeroplane cameras. Concealment from the eye was concealment from enemy observation posts and balloons. Except in the case of actual movement, or very large objects, aeroplane observation was photographic. Concealment from the eye was accomplished by imitating something else, that is, by making an observation post look like a coil of wire, or by disguising an object so it was not seen at all or looked like nothing in particular. Most front line work came in this category, and consisted merely of a clever manipulation of the surroundings. Road-screening, by the way, which has often been spoken of in this connection, was not concealment at all. Nothing was ever stretched over the top of a road. From an engineering point of view that would have been wholly impractical. Nor did the screens along the sides conceal the road. The road was on the map. It could be inspected by enemy aeroplanes, and it was by the map that the artillery shot. The good that road-screening did was to pre-

vent the enemy from estimating from his observation balloons the nature and the amount of traffic on those roads, and, therefore, the troops that those roads fed.

Concealment from aeroplane observation was more difficult, for the camera was more accurate than the eye. Objects to be so concealed were such as batteries, small tracks or paths, trenches, and dumps. In hiding these we were often unsuccessful because we could rarely show our army the proof of the pudding. Officers could see what they could see, but without photographs they could not see what the camera saw, and the Photographic Section of the Aviation Corps did not produce results until too late.

However, we inspected and preached until our lungs and our legs were sore. We explained that an individual object of any reasonable size, like a motor truck or a machine-gun position is invisible on the normal aeroplane photograph, taken at 2,000 meters. It is the recognizable repetition of this object, or its position in relation to its surroundings, or the signs of occupation about it, like paths or dust, that betray the object. A photograph cannot show a trench mortar with a man or two about it. But it can show the characteristic mark of the mortar's emplacement in the trench, or the peculiar nature of the disturbance when, even with all the care in the world, soldiers attempt to set a machine-gun up in a wheatfield—as I remember they did out in front of the Bois de Belleau. A photograph cannot show a field-gun, but if four of them (a battery) have been in action, it can distinctly show the paths leading up to them, and ammunition boxes and dug-up earth, and the four white, evenly placed scars, made by their blast marks where the grass has been burnt flat before them.

Photographs show patterns of black and white composed of color, form, shadow, and texture.

Color proved to be of relatively small importance. But color meant paint, and, as painters, we were asked to render invisible everything from a motor truck to division headquarters. Most of it could not be done.

Is the amorphousness of this motor truck to be accomplished under a tree, or out by a wheat field? Trucks do move. Also they get covered with mud and dirt. As for headquarters, one side will shine in the morning sun and another in the afternoon light. Moreover, a building throws a shadow. Its shadow bears an absolute relation to its form. The shadows vary during the day. The time the photograph is taken is recorded; thus, by measuring the shadow the outline of the object that caused it is obtainable.

Texture, too, offered a difficult problem, one that the layman was rarely able to understand. A favorite illustration was the silk hat, light when smoothed the right way, and dark when brushed the wrong. Loose dirt and fresh grass photograph dark, like the silk hat rubbed the wrong way. But once the army brogan has been planted on this dirt or grass, the opposite effect is obtained. The trampled gun-position would register on the photograph, like a white bulls-eye on a black target.

To help blur these shadows, forms, and textures into the surroundings we developed our camouflage material. It was composed of various sorts of dull-colored cloth, cut into dangling strips, tied to chicken-wire or fish-nets in such a manner as to give the needed variation of light and shade. In broken country with such material it was easy to take advantage of existing forms and shadows and imitate them or to create fantastic shapes that meant nothing. In flat country an overhead cover that matched the landscape was needed. These were called flat-tops and were made mostly of fish-net or chicken-wire, thirty or forty feet square, stretched horizontally, on which were tied these same bunches of burlaps to produce a texture like their surroundings. The material would be thick in the centre over the object to be hidden. It would thin out at the sides so as to blur the spot into the surroundings, as a girl blends rouge into her face.

Even when these nets were put to their proper use, aeroplane photographs which our Aviation Section took for us after the war was over, on an experimental field

near Toul, proved them to be futile unless set up in broken or mottled country. But never did mediaeval conjurer have any more popular form of self-hypnotism. I even remember under one such net, a white horse, hauling ammunition over a new and glaring trail between the road and a battery position near the Vesle. Anyhow, it kept the flies off him.

To counteract our inability to wave successfully the wand of invisibility, we constantly broadened our efforts in another direction, not fully recognized until near the end of the war. This was in the matter of reconnaissance. For example, in the search for battery or machine-gun or trench-mortar positions, the camouflage officer could give his greatest assistance, since, within the limitations imposed by the tactical requirements of the case, he could best point out where advantage could be taken of the broken nature of the landscape.

The proportionate importance of the various branches of camouflage work developed, therefore, into approximately these amounts:—

Selecting positions that can be camouflaged, fifty percent.

Strict camouflage discipline, twenty percent.

Proper erection of material, fifteen percent.

Proper material, fifteen percent.

On occasions we grew sadly discouraged. But when anyone is close to a large object it is only the discouraging details that are seen.

We did accomplish, and we did develop. We started as the painters of a new brand of scenery. Before the war closed army and corps and division headquarters, all reached a point where they became quite peevish if our little section could not be in all places at once.

On October thirtieth Lieutenant Colonel Bennion, in charge of the Camouflage Section, came to me at Toul, where I had charge of the work of the Second Army, and informed me that from that time on our scope and size would broaden rapidly. Our efforts would be called "counter intelligence work," that is, preventing the Germans from obtaining information as to our movements, or the disposition of our troops or materials. We

would make recommendations at all times regarding breaches of secrecy and violations of discipline. We would be held responsible for the general insurance of the secrecy of army troops.

That, it may be seen, was a large order, scarcely one in which art bore a predominating part, yet quite illustrative of the manner in which the Camouflage Section had drifted away from the province originally assigned to it. In war as in life, nothing is stationary. You must advance or retire. Our other choice would have been to sink back into a mottled "embusche" shadow, to paint on trucks and guns fantastic patterns that we knew from experience were useless, to obliterate one small point of relatively minor importance while miles of equipment and millions of mud-stained men passed us by to take their chances regardless. I am glad that we were given the opportunity to advance. It was a blow to art. But I fancy art still has a few compensations left.

The Necessity of Developing the Scientific and Technical Bases of Art

by EDWIN M. BLAKE

(Presented at the Eighth Annual Meeting, New York,
May 12, 1919.)

If one whose chief work has been the study and teaching of mathematics and some of its applications to engineering may venture an opinion on certain matters connected with art, I should like to give some reasons for the necessity of developing its scientific and technical bases, and offer a suggestion for procedure along that line.

Among the things which impress one in the general situation at the present time are that the winning of the war was largely the result of coöperation and original investigation, and that the lessons gained in the war should not be lost to the future. Coöperation occurred between the governments involved, between the individuals of the several nationalities, and between the members of trades and professions which had seemed far removed in their interests. Reports tell of no end of original investigations directed toward the solution of specific problems with a not inconsiderable grist of discoveries and inventions ranging from the "Liberty Motor" to the most terrible of toxic gases. We are entering a period in which political Europe will be remodeled, and in which social and economic conditions not only there but also with us may be considerably changed. The war has served to make us aware that we were dependent on outside sources for many very essential material things which we should as far as possible produce ourselves. Some, like the coal-tar dyes and medicinals, optical glass and table china, are within our ability to supply if only effort is directed toward the result; and such effort is being made with constantly gaining strength. The lack of other materials,

such as platinum, tin, and potash, not thus far discovered in sufficient quantity in the United States, prevents our complete economic independence; but even here the collection of all available supplies, the elimination of waste, and the use of substitutes when possible, has served to ameliorate the scarcity.

It would seem that art in its field should not be oblivious to the lessons indicated—the desirability of coöperation, the value of scientific investigation, and the necessity of striving for independence. To be sure, many papers have of late discussed the new conditions. It is proposed to have artist's materials manufactured in this country. The National Association of Decorative Arts and Industries has been organized. And there are calls for better art education and for better designs for our art products. All these are very encouraging signs. Are, however, all aids being developed? Perhaps they are; but one misses any very specific reference to some of them: the scientific and technical bases of art, especially the former. It is as if we had schools for the teaching of chemistry, museums filled with samples and apparatus of historic interest, means for manufacturing chemical products, a sales department for handling the output, and a well organized bureau of propaganda for making the products popular with the masses, but lacked just one thing—any provision for the study of chemistry itself, for attacking those theoretical problems which would ultimately lead to better manufacturing methods, greater diversity of products, more useful fields of application for them, and gradual change in the subjects of school instruction. Any one can readily ascertain that chemistry does not lack this one essential, but that its workers are constantly clamoring for and providing still greater facilities for research.

It would, of course, be unjust to affirm that the art interests in this country are entirely oblivious to the study of its underlying theoretical problems, but it impresses one that a great deal more might be done, and with no little benefit to all other phases of art development.

In speaking of art I have in mind the visual fine and decorative arts, that is, those which make their appeal through the eye and which do not involve the use of language—that is, excluding literature, poetry, the drama, and music. The visual fine and decorative arts are capable of further classification into static, that is, drawing, painting, etching, modeling and sculpture; and kinematic, including art dancing, color music, and analogous arts. The problems connected with the visual static arts may conveniently be grouped about the following four topics:—

FIRST. The materials and methods of artistic fabrication. This would include the chemistry and physical properties of dyes and pigments (especially their fastness to light), the procedure of laying paint on canvas, the various processes of the craftsman, and the operations in commercial manufacture, also questions relating to the preservation and restoration of works of art.

SECOND. The motives used in design and the procedures of composition. This includes the sources of motives used in designs: naturalistic motives from plant and animal life, from man and structures reared by him, from his history and social relations, and abstract motives furnished by geometry.

THIRD. The psychology of art creation and appreciation. The questions arising here of what art is, how created, why enjoyed, whether beauty has absolute standards or is relative to time, place, and the individual, are, we believe, among the most difficult, the most important, and least considered in connection with art.

FOURTH. Social and economic relations of art. Under this heading would come questions relative to the training of art workers, to the spread of knowledge and appreciation of art, to the organization of art industries and sale of their products. Here might be grouped also questions concerning the history of art.

Of course no one of these four topics can be sharply separated from the others, nor can problems

under one be solved without considering the effects on the others.

Turning now to the kinematic visual arts, I pass over art dancing to say a word on color music and analogous arts—that is, those which would involve the showing of geometric plane or space figures in motion. The questions involved in their study might be grouped under four topics, in much the same manner as those given above, but with some important modifications. Under the first topic would have to be included apparatus for the performance of compositions, kinematic compositions being in this respect analogous to music. Under motives would have to be included temporal sequences or rhythms, similar to those of music, and the psychology of composition and appreciation must take into account the elements of time, motion, and rhythm.

The present paper would urge the advisability of studying for the static arts: the problems of physics and chemistry coming under the first topic, the abstract motives of design which geometry may be able to suggest, and, above all, the psychological questions which fall under the third topic. The scientific consideration of color music and the possible arts of mobile abstract form, is at present of little practical importance since these have been scarcely more than suggested. However, such studies might serve to show the conditions under which such arts might be developed and the limitations to which they are of necessity subject, and thus lead the way to their earlier introduction—were indications of their possible success forthcoming.

Assuming, then, that there are important questions, such as those suggested above, which merit careful investigation by scientific methods, are the investigations being carried forward by proper methods and with sufficient activity? We think not, one difficulty being that there is no society in the country devoted to the study of the scientific foundations of art, though it would seem that the College Art Association might add this to its other fields of usefulness.

To be sure, the Association was established primarily for furthering the teaching of art, but what can be more conducive to efficient and forceful instruction than the placing of art as far as possible on a rational basis? Further, what body of men and women engaged in art work in the United States is in as close touch with the leaders of science as the members of the College Art Association, who number among their friends and colleagues the great majority of the scientific thinkers and investigators of the country?

And this last is by no means an unimportant consideration, for it would seem to afford an opportunity for attaining a very essential end—coöperation between college art teachers and scientists. Hearty coöperation between interested workers in the two fields could hardly fail to lead to a clearer statement of fundamental problems and to a concentration of effort towards their solution. And no country in the world is, perhaps, better fitted to attain a high place in these matters than our own, were the necessary organization provided and interest aroused. We are among the leaders in psychology, physics, and geometry, and the stimulus to chemistry since the beginning of the war has carried us far. Unfortunately, little of this science has been directed to the service of art, though it should be if we are to attain success. We call in the physician to regulate our diet, the lawyer to solve our legal problems, the plumber to repair a frozen water pipe, and why not the chemist, the physicist, and the psychologist to help with the chemistry of pigments, the theory of color, or the study of the mental processes following vision?

In place of coöperation what do we find? Well, as the writer sees it—confining the attention to psychology, which may serve as an index to the whole—we have on the one hand the *American Journal of Psychology*, the *British Journal of Psychology*, and other like publications—in the English language and available in our libraries—publishing each year a few papers describing investigations bearing on the psychology of art. On the side of art we have the

Studio, and like journals, and now and again a book which discuss matters of art theory, but usually in a vague and untechnical manner; that is, the language used fails to convey clear and unequivocal meaning, the arguments lack definite conclusiveness, and wide generalizations are affirmed on insufficient evidence. Now, each of these two kinds of publications goes its way ignoring the existence of the other. It would seem that the editors of journals of psychology do not find the theories of writers on art very illuminating and perhaps the latter may find the papers of the psychologist dull reading—if in fact they ever hear of them.

The speaker is a firm believer in the necessity of thorough preparation for the solution of scientific and technical problems. Once in a long while a man may make an important discovery in a subject he is little acquainted with, but these cases are the rare exceptions. Prof. Ames of Johns Hopkins University has recently expressed this idea as follows. "One government board with whose activity I am familiar has had submitted to it in the course of the year 16,000 projects and devices proposed by so-called inventors; of these only five had sufficient value to deserve encouragement." "The point I wish to emphasize is that the ability and knowledge required in waging this war successfully are not those possessed by any body of men except those with a profound knowledge of science and of scientific method. The problems are too complicated." (Science, October 25, 1918, p. 403.) Also, lest it be claimed that science and scientific methods, though very essential to science, do not apply to research in other lines, such as ethics and religion, art and aesthetics, let me quote Prof. Lewis of the University of California. "Religion may and should inculcate righteous righteous zeal, but this impulse alone, no matter how intense and sincere it may be, does not necessarily enable us to distinguish between right and wrong, and may even make us the more zealous in wrong-doing. To make an ethical decision we must see all the relations of the subject to ourselves and our fellow men, and see them disinter-

estedly, without prejudice and without regard to authority and tradition. This is a mental attitude which is essentially scientific and which is consistently developed by scientific studies alone." (Scientific Monthly, November, 1918, p. 438.)

Applying the above to art we see no good reason for assuming that, because a man has become a great painter of landscapes, or has achieved distinction as a craftsman in silver, or has successfully guided innumerable classes through the mazes of the history of painting, he is of necessity a great authority on the physics of light and color, or the psychological principles underlying art appreciation. In coöperation with the scientist, however, the trained eye of the painter, the subtle taste of the critic, the clear memory of the museum worker stocked with innumerable art forms, and the deep knowledge of the rise and decay of cultures possessed by the authority on history, are invaluable as furnishing the concrete material with which to make experimental investigations.

The justification of the principles and procedures of art, as far as may be possible, by the results of carefully conducted and impartially interpreted experiments, should have the effect of arousing and maintaining an interest for art among the more conservative, intelligent, and rational part of the population, as against the impulsive, the emotional, the mystic, and the neurotic; not that emotion of the proper kind would thereby be excluded from art, since expressiveness stimulative of emotion is its very foundation, but that the emotions induced by objects of art would rest on a more secure, reasoned, and intellectual basis. And we believe that thus our art production and criticism would be more able to advance against foreign competition and withstand the worst manifestations and tendencies of domestic production.

Were it decided to attempt to gain the coöperation of scientists and technologists in the study of art problems the College Art Association might include in its programs:—

FIRST. Summaries of those applications which

science has already made to art, such as the theory of color vision, vegetable and chemical dyes and pigments, or some of the scientific aspects of ceramics.

SECOND. Reports and discussions of recent scientific investigations which appear to have a bearing on art problems, such as "Experiments on a Possible Test of Aesthetic Judgment of Pictures" on the basis of a paper with this title in the American Journal of Psychology, July, 1918. It would undoubtedly add to the interest of these reports and discussions, and the summaries above mentioned, if in part, at least, they came from some of our scientific friends.

THIRD. Digests, reviews, and criticisms of current scientific, technical, and art literature which treat of fundamental problems. This might be made a feature of the Bulletin, and thus do for art what is being done for so many other lines, and on which so much of the possibility of coördination of effort depends.

REVIEWS

THE METROPOLITAN MUSEUM OF ART. HANDBOOK OF THE CLASSICAL

COLLECTION.

By Gisela M. A. Richter.

Pp. xxxiv, 276; 159 illustrations. Metropolitan Museum, 1918.

THIS is a beautifully printed and ideal handbook issued at the time of the opening of the new Classical Wing, which was an event of great importance for classical art in America. The Introduction gives a history of the collection and its present arrangement and an excellent short appreciation of Greek art, explaining why Greek art is even today worthy of the most detailed study. Not only for historical reasons is Greek art important but because the Greeks achieved perfection, and the study of the evolution of art from its primitive origins is an artistic training of the first order. The Greek conception of beauty is one we need today. "The calm remoteness which distinguishes their best works is in such contrast to the restlessness of modern life that it affects us like the quiet of a cathedral after the bustle and confusion of the streets." Greek art is furthermore human and direct.

The bibliography is well selected, though among the general works we miss Fowler-Wheeler's Handbook of Greek Archæology; on Prehellenic Greece, Hogarth's excellent article on Aegean Religion in Hastings' Dictionary of Religion and Ethics, and Tsountas' modern Greek book on Dimini and Sesklo; on architecture, Choisy's *Histoire de l'Architecture*; on sculpture, the American edition of Hekler's Greek and Roman Portraits, Mrs. Strong's Apotheosis and After Life; on vases, the 1916 reprint of Miss Kahnweiler's translation of Pottier; on painting, Rodenwaldt, *Die Komposition der Pompejanischen Wandgemälde*. Most of the important catalogues are cited, but why mention Mendel's

catalogue of terra-cotta figurines at Constantinople and not his very important *Catalogue des Sculptures*.

The description of the First Room gives an excellent account of prehistoric Greece and the three Minoan periods, except for the omission of the important Minoan bronze statuettes. Karo's restoration of the steatite vase on p. 15 would give a better idea of the original shape. The ivory figures from Knossos are, bull acrobats rather than divers (p. 16). In the fresco on p. 23, the bull is not about to toss a girl toreador caught on its horns but the girl is, rather, doing some acrobatic stunt, holding on to the bull's horns.

The Second Room is devoted to the early Greek period. On p. 43 we read that this epoch produced no monumental architecture or sculpture, but what of the Argive and Olympian temples of Hera? It is interesting to see reproduced some of the Lydian vases from the American excavations at Sardis (pp. 51-53). The beautiful Etruscan gold fibula (p. 57) is now well published by Curtis in the Memoirs of the American Academy, p. 84 and pl. 18.

The Third Room is given over to the archaic period and has the famous Etruscan bronze chariot. In this connection, it might be said that an archaic Italic war chariot made for use and not for ceremonial purposes was found a few years ago at Fabriano in Umbria and is now in the Museum at Ancona. Many other bronzes, vases of terra-cotta and glass, gems, and jewelry are also found in this room. The Fourth Room contains objects of the first half, and the Fifth Room objects of the second half of the fifth century B. C. On p. 105 the inscription of Hegesiboulos is wrongly given, the lambda and gamma being interchanged. The illustration on p. 104 is also wrong in this respect. On p. 122 "Antiokos" read "Antiochos." The Sixth Room has objects of the fourth century. On p. 132 the battle of Leuctra is dated 379 B. C. instead of 371.

The Seventh Room is devoted to the Hellenistic period. Fig. 99 is not exactly in the attitude of the Knidian Aphrodite (p. 160). The Eight and Ninth Rooms are devoted to the Roman Imperial period. The

Central Hall has Greek and Roman Sculptures. On p. 221 for "Paianiea" read "Paiania" and on p. 222 the first "i" in the Greek name of "Lysistrate" should be "Y" and "tan" should be "tau." On p. 224 the group of Eirene and Plutos by Cephisodotos (of the child there is a copy also in Dresden) is said to have been referred to by Pausanias as on the Areopagus. Pausanias does not say this, but it very likely stood somewhere near the Areopagus.

The text gives the essential information and is sound-minded and interesting, and the arrangement of the various kinds of art by periods and not by material is well carried out and an important innovation. The book is printed in the best style on beautiful paper and with excellent illustrations. Miss Richter in this handbook, as in her catalogue of the bronzes, has set a high standard for museum catalogues and has shown that America can produce as good catalogues as the European museums.

David M. Robinson.

ATTIC RED-FIGURED VASES IN AMERICAN MUSEUMS.

By J. D. Beazley.

Pp. x, 236; 132 illustrations. Harvard University Press, 1918. \$7.00.

SINCE 1910, when J. D. Beazley of Christ Church College, Oxford, published his comprehensive and illuminating article on Kleophrades in the Journal of Hellenic Studies, it is safe to say that no student of Greek ceramics has done more along the lines of the identification of unsigned vases than he. Consequently, his book on Attic Red-figured Vases in American Museums has been eagerly awaited by the archaeologists with the feeling that this work would prove to be an even greater contribution to the study than his previous articles.

Beazley's methods have been looked at askance by many of the older scholars (Percy Gardner, for instance), though any one who is thoroughly conversant with them would be puzzled to say just why. His previous work has shown very conclusively that he possesses an unequalled eye for stylistic details, an extraordinary familiarity with his material at first hand and a keen sense of aesthetic values. The average scholar is all too prone to forget that his identifications are almost invariably based on a study of the original vases, not plates or photographs, and it is doubtful whether any other living archæologist possesses a wider acquaintance with the material than he. Also, it is unfair to judge the soundness of his attributions by a study of only one or two examples. Very frequently two vases assigned by him to the same hand appear at first sight to have little resemblance to each other, but when all the attributions are studied carefully (preferably from photographs or tracings in default of the originals) the stylistic progressions may be clearly seen and the resemblances become positively startling. It ought also to be recognized that practically similar results have been secured by other scholars independently and simultaneously. Frickenhaus in his *Lenaeenvasen* attributes al-

most all the same vases to one hand that Beazley gives to the Villa Giulia master; with a few exceptions, both Miss Swindler and Beazley agree on the works of the Penthesilea Painter and more recently Buschor in the Jahrbuch for 1916 has reached substantially the same conclusion as Beazley with regard to some Douris vases, though Beazley detaches them and calls their author the Louvre G 187 Painter. Surely this is sufficient justification of the soundness of his methods!

"Attic Red-figured Vases in American Museums" represents a comprehensive treatment of the red-figured style from the transitional period to the Meidias Painter. The majority of the better-known artists and potters are studied and numerous new attributions given either to their own hands or to the nameless artists who worked for them. In addition a large number of new painters is added, many of them, like the Niobid Painter, artists of the first rank. Especially good are the sections devoted to the work of Epiktetos, the Euphronian group, Oltos, Hermonax, and Makron. Numerous additions to the work of artists already published by him elsewhere, like the Achilles, Pan, and Berlin Amphora Painters are included. The style is marked by flashes of pleasant humor, the analysis is thorough and scholarly, and the illustrations are comprehensive and useful.

But there are some serious items on the debit side. Perhaps the first thing that strikes the critic most forcibly is the title, for, considering how extremely few relatively are the American examples among the total attributions, another title might well have been selected. The present one is rather a misnomer.

In practically all of Beazley's earlier articles definite reasons were given for the various attributions, and one wishes that a similar method might have been followed in this book—even if slightly. Of course, it must be admitted that if the work of every artist in the volume had been treated as thoroughly as the Achilles or Pan Painters elsewhere, the volume would have been many times its size. But in spite of the author's qualifications, a number of the attributions are debatable (some of the works of the Paris Gigan-

tomachy Painter, for instance), and were they given a little less as *ex cathedra* statements, they might excite less opposition. In the case of some of the new artists, like Myson, a few general remarks on his style would have gone far to make the attributions more convincing.

Perhaps the most serious fault in the book is the arrangement of the material. There is no index of the new artists and it requires some agility to locate painters like the Orchard or the Deepdene Trophy Pelike Painters. Further, while the classification of the various attributions by shapes is praiseworthy, that by subjects is not. On pp. 102-106 there are no less than one hundred and three cups arranged according to subjects and the difficulty in finding any given vase among the number is very great. Had they been given in their alphabetical order according to museums, this difficulty would not have arisen. Further, it would have been better if in every case a full list of all the vases attributed to any master had been included after the text dealing with them; to pick out the different vases in the Lysis, Laches, and Lykos groups, or those of the Brygos Painter is by no means easy.

The choice of names for the new artists is, on the whole good, but some are unsatisfactory. The question might be raised why the artist called on p. 194 the "Painter of the Deepdene Amphora" (which is no longer in Deepdene) should have been given the name. As one of the attributions bears the signature of the potter Oreibelos, it would surely have been more natural to call their author the Oreibelos Painter, like the Brygos or Kleophrades Painter. A better title might have been found for the "Flying Angel" Painter on p. 57. To American ears the expression is misleading, and in a work devoted to vases in American museums it would surely have been easy to have chosen a title less apt to lead to confusion.

Occasional expressions are irritating. "Youth greaving" on p. 11 No. 28 is surely not English.

The work is extraordinarily free from errors or misprints. The following small slips may be noted.

p. 30, fig. 14. Should be Louvre G 30 instead of G 103.

p. 25. Under New York 06.1021.99 should be plate 16 of the Sambon collection.

p. 50, no. 16. S. 1315 according to Pottier is a different fragment.

p. 80, 4th line from bottom. The reference to *Musée* iv should be page 12 not plate 12.

p. 87, 7th line from bottom. Should be New York 14.105.9 instead of 14.1059.

p. 133. Under Bologna Boreas Painter read Furtwängler, *Neue Denk.* vol. iii instead of ii.

The press work and binding is excellent and the Harvard Press is to be congratulated on it.

As no book exists in which flaws cannot be picked, it would be invidious to cavil at the few faults in Beazley's work. It is a noteworthy contribution to Greek ceramics and must be regarded as one of the most valuable works of the kind that have appeared in the last twenty-five years. Let us hope that the present volume is only the first of a series of similar works!

Joseph Clark Hoppin.

NOTES

PROTECTION FOR THE HISTORIC MONUMENTS AND OBJECTS OF ART IN NEARER ASIA

THE collapse of the Turkish Empire has called the attention of the civilized world to the importance of protecting the ancient historic monuments and objects of art which for centuries have been under the careless rule of a government that has had little or no interest in them. No lands on the globe contain such rich treasures of antiquity, occupying so vast an area, representing so many civilizations, and covering so long a period of the world's history. Most of the early history of our own civilization and art lies buried in these lands which are now to be placed under some form of control by the leading powers of the western world. It is manifestly the duty of these powers to take immediate steps to protect this ancient heritage—of which, after all, the western world is the true heir—and to formulate laws, and make common agreements, according to which the historic monuments and the works of ancient art now buried may be brought to light and made most efficiently to serve the demands of civilization.

Feeling that the interest and duty of the United States in these matters were as great as those of any of the western nations, the writer introduced a resolution which was adopted at the annual meeting of the Archaeological Institute in December, 1917, in accordance with which the President of the Institute was to appoint a committee to communicate with the government in Washington on the subject of the protection of the historic monuments in Turkey as soon as peace negotiations should be begun. Professor James R. Breasted introduced a similar resolution at the corresponding meeting of the American Historical Association, with the result that these two large and influential bodies placed themselves on record as working for the same end even while the war was still in progress.

A year later the war had nominally ended and the Peace Conference had begun its negotiations in Paris. At the next annual meeting of the Archaeological Institute, in December, 1918, the writer introduced another resolution providing for immediate action in connection with the protection and administration of the ancient monuments in Turkey through the Peace Conference. This resolution was framed on the lines of one drawn up and adopted by the British learned societies. Copies of this resolution had been sent out to all the learned societies, museums, and other institutions in America likely to be interested, with the request that they adopt it, and each was asked to coöperate in any action which the Institute might take toward making it effective. All of these bodies adopted the resolution and agreed to coöperate. The Institute then proceeded to appoint Mr. William H. Buckler its special representative in Paris, and the resolutions for coöperation which had been passed by the other societies and institutes made Mr. Buckler their representative also. As a scholar familiar with the Nearer East and on intimate terms with the British and French scholars, Mr. Buckler, who was filling a temporary post in the American Embassy in London, was exceptionally well qualified to take up this work. He went immediately to Paris where he became a member of the Archaeological Joint Committee. This committee at first proposed the constitution of an International Commission for Antiquities for the administration of historic monuments in Turkish lands, acting as the mandatory of the League of Nations, and drew up a proposal for the constitution of such a commission, suggesting the main principles for a law governing the antiquities. The proposal, I understand, was received formally by the Peace Conference, and was returned to the committee for the further working out of the details of the law.

Later on the Joint Committee was asked by the British to draw up a law of antiquities for Palestine which was already under British control. This law, it seems, appeared to all concerned so highly satisfactory that the original plan for an international commission

was, at least temporarily, abandoned in the hope that each and every Power likely to accept a mandate under the League of Nations for any portion of Turkey in Asia might agree to adhere to the principles of the law. The most recent advices from Paris are to the effect that there is virtually an agreement among the Powers upon this question, though final action has as yet not been taken. It seems quite probable that the principles of this Law of Antiquities for Palestine will be supported by the League of Nations, and put in force by it in all parts of the Turkish Empire allocated to the various Powers by the League.

It is impossible at this time to publish this law in detail; but it may be of interest to note that its main principles provide amply for the protection of the historic monuments, for a degree of international control through the British, French, and American schools of Archaeology by representation on an advisory board, for the encouragement of scientific research by competent and suitably equipped scholars regardless of nationality, for the establishment of a national museum in Jerusalem (which would mean corresponding museums in Syria, Mesopotamia, Armenia, Anatolia, etc.), for equitable division of movable objects discovered between the national museum and the excavator, for suitable rewards to be given to native finders of antiquities, and for the regulation of exportation, possession and sale of antiquities by dealers and other private persons. Almost any law which would guarantee protection of the antiquities from loss or damage, and which would be enforced, would be acceptable in place of the present ineffectual law with its loose enforcement; but it may not be too optimistic to hope that we shall see a law framed and put in force which shall not only insure the safety of the monuments, but shall render them accessible; in the first place for study by scholars, and in the second for enjoyment by art lovers the world over.

Howard Crosby Butler.

PROGRAM OF THE
EIGHTH ANNUAL MEETING
OF THE
COLLEGE ART ASSOCIATION
OF AMERICA,
METROPOLITAN MUSEUM,
New York.

MONDAY, TUESDAY, WEDNESDAY, MAY 12, 13, and 14,
NINETEEN HUNDRED AND NINETEEN.

MONDAY, MAY 12, 10:00 A. M.
METROPOLITAN MUSEUM

CLASS ROOM A.

Address of Welcome

REPORTS OF COMMITTEES:

Secretary-Treasurer JOHN SHAPLEY, *Brown*
Auditing GEORGE B. ZUG, *Dartmouth*
Membership JOHN SHAPLEY, *Brown*
Legislation HOMER E. KEYES, *Dartmouth*
Books for the College Art Library ARTHUR POPE, *Harvard*
Reproductions for the College Museum and Art
Gallery DAVID M. ROBINSON, *Johns Hopkins*
Investigation of Art Education in American Colleges
and Universities HOLMES SMITH, *Washington*
Research Work and Graduate Teaching in

Art A. V. CHURCHILL, *Smith*

President's Address:

The Future of the College Art

Association JOHN PICKARD, *Missouri*
The Necessity of Developing the Scientific and Technical
Bases of Art EDWIN M. BLAKE, *New York City*
Application of the Munsell System to the Graphic
Arts ARTHUR S. ALLEN, *President American
Institute of Graphic Arts*

1 P. M.

Luncheon at the Museum Restaurant

(49)

50 THE COLLEGE ART ASSOCIATION OF AMERICA.

2 P. M.

Gallery Tours to Various Collections in the Museum

3 P. M. CLASS ROOM A.

Points of Approach in Teaching Elementary Art

History E. O. CHRISTENSEN, *Ohio State*
The Sources of French Romanesque Sculpture .. C. R. MOREY, *Princeton*
Antique Glass GUSTAVUS A. EISEN, *New York City*
Preservation of Monuments in Nearer

Asia HOWARD CROSBY BUTLER, *Princeton*
Dynamic Symmetry in Nature and in Greek

Art JAY HAMBIDGE, *Boston Museum of Fine Arts*

7 P. M.

Dinner at National Arts Club followed by a "Round Table" Discussion
of the *Significance of Art*

Art in the College ANNETTE J. WARNER, *Cornell*
Significance of Oriental Art ANANDA COOMARASWAMY, *Boston*
Museum of Fine Arts
Stabilizing the Public Opinion of Art GEORGE WILLIAM EGGERS,
Chicago Art Institute

"The Learning by us all of the Meaning
of it all" HOMER EATON KEYES, *Dartmouth*
Art and Salvage of the Past FRANK JEWETT MATHER, *Princeton*

TUESDAY, MAY 13, 10 A. M.

METROPOLITAN MUSEUM

CLASS ROOM A.

War and Its Records

War Pictures GEORGE BREED ZUG, *Dartmouth*
How the Italians Protected their Works
of Art CHARLES UPSON CLARKE, *American School in Rome*
Some War Memorials of the Past .. DAVID M. ROBINSON, *Johns Hopkins*
War Memorials RALPH ADAMS CRAM, *Boston*
Princeton Battle Monument ALLAN MARQUAND, *Princeton*
Camouflage and Art HOMER SAINT GAUDENS, *New York City*
Pictorial Records of the War.. ALBERT EUGENE GALLATIN, *New York City*

1 P. M.

Luncheon in the Museum Restaurant

2 P. M.

Visit to the George Grey Barnard Cloisters
In charge of Local Committee on

Arrangements LOUIS WEINBERG, Ch. *College of the*
City of New York

7 P. M.

Dinner at National Arts Club followed by "Round Table" discussion of
Art and Industry

-
- The Need of Art in American Industry and
Education P. P. CLAXTON, *Commissioner of Education*
Practical Problems of Manufacturers and
Designers WILLIAM LAUREL HARRIS, *Good Furniture
Magazine*
Supply and Demand ELLSWORTH WOODWARD, *Sophie Newcomb*
American Industrial Art and the
Schools RICHARD F. BACH, *Metropolitan Museum*
Art and Industry FREDERICK L. ACKERMAN, *New York City*
American Art Training for Art Work in the Coming
Art War JOSEPH PENNELL, *Etcher*

WEDNESDAY, MAY 14, 10 A. M.

METROPOLITAN MUSEUM

CLASS ROOM A.

- Oberlin Art Museum CLARENCE WARD, *Oberlin*
Value of Loan Exhibits at the Fogg Art
Museum PAUL J. SACHS, *Harvard*
A Student of Ancient Ceramics, Antonio
Pollajuolo FERN RUSK SHAPLEY, *Boston*
Art for the College Degree ANDREW J. WEST, *Princeton*
Influence of Dutch Art upon the Art of the
Future ARTHUR EDWIN BYE, *Vassar*
Sienese Paintings in the Fogg Art
Museum GEORGE H. EDGELL, *Harvard*
Election of Officers

1 P. M.

Luncheon at the Museum Restaurant

2 P. M.

Gallery Tour in charge of the Local Committee on Arrangements

MINUTES

Report of the Secretary-Treasurer:

JOHN SHAPLEY.

Upon assuming office the present treasurer found a deficit of \$44.32. The total income for the present year was \$693.50, far more than twice that of the preceding year. The total expense was \$535.62, likewise large, due to the greatly increased size and consequent cost of the Bulletin. This makes a net income of \$157.88, which leaves, after subtracting the deficit of the preceding year (\$44.32), a balance on hand of \$113.56. Most of the financial improvement is due to new membership, especially since most of the new institutional members have bought the back numbers of the Bulletin and because certain of the old members have neglected to pay their annual dues. In accordance with the constitution, a few of these have been dropped through delinquency. The present number of members is 212, of which more than half are active.

The report of the Secretary-Treasurer was accepted upon approval of the Auditing Committee.

Report of the Committee on Membership:

JOHN SHAPLEY, Chairman.

The Committee on Membership sent out during the year about 2000 circular and personal letters of invitation to individuals and institutions. This gave rise to a very large correspondence with prospective new members, more than a hundred of whom have been added. Some of the new names will be found in the list published last September; the others will appear in the next list. The Association should be gratified that a large number of institutions have become associate members and that there has been a small response to the call for sustaining members. With the coöperation of others outside the membership committee many more additions can doubtless be made.

Report of the Committee on Legislation:

A special committee, with E. R. Bossange as chairman, reported the following resolution, which was adopted:—

WHEREAS the development of the arts, particularly in their application to industrial pursuits, is becoming more and more a necessity as the dependence of American industry upon American artists and artisans increases,

And whereas much of the restlessness and of the discontent of man with his work and with his surroundings is due to lack of beauty in his life and lack of opportunity for self expression,

And whereas the present is an opportune time to profit by the inspiration awakened by the contact of our soldiers with the national arts of Europe, which so thoroughly permeate and enrich life,

And whereas in order that this country may compete successfully with the highly organized arts and industries of foreign countries it

is necessary for the United States Government to support and direct the development, organization, and coördination of art work in schools, museums, and other institutions,

Be it therefore

Resolved: That the College Art Association of America recommend to Congress, as a practical measure in reconstruction and as an indispensable factor in the economic growth of America, the creation of a Department of Fine and Industrial Arts, as a permanent department of the Federal Government, corresponding to the Ministries of Fine Arts of European governments.

Report of Committee on Books for the College Art Library:

ARTHUR POPE, Chairman.

Owing to conditions during the past year, which it is hardly necessary to specify in detail, the Committee on Books for the College Art Library is able to report but little actual progress toward the publication of the list of books. The purchase of Congressional Library cards for three duplicate card catalogues has, however, been authorized, and the Committee hopes soon to have these complete and ready for circulation. The Congressional Library cards will insure accuracy and uniformity in the published list.

It is hoped that the Harvard University Press will undertake the publication of the list, but in case it should decline to do so and no other press should be willing to do it, the Committee would like to know if it is the desire of the College Art Association to finance the publication? The Committee hopes that this will not be necessary, and that the publication of the list may be pushed rapidly during the summer.

The Committee hopes to make a much more satisfactory report at the next meeting.

Report of Committee on Reproductions for the College Museum and Art Gallery:

REPRODUCTIONS OF ROMANESQUE AND GOTHIC ART FOR THE COLLEGE MUSEUM AND ART GALLERY.

CHARLES R. MOREY.

This report is meant to follow the lines of that presented to the Association in Bulletin No. 3, wherein Miss Abbott outlined three lists of casts of sculpture to cost respectively \$1000, \$3000, and \$5000.

It will be noted that the lists contain no casts of ivories. This is due to the fact that casts from ivories are generally unsatisfactory, but I also feel that the periods of the Early Middle Ages whose figure-sculpture is chiefly represented by the ivory-carvings are much better illustrated by illuminated manuscripts. In fact, it seems to me that an art curriculum which proposes to do thorough work in the mediaeval period must sooner or later feel the necessity of good reproductions of manuscript miniatures and illuminations, if for no other reason than that illumination is the mediaeval art *par excellence*, beginning and

ending with the Middle Ages, and the only form of mediaeval art which offers at once both plenty of material, and a continuous and consistent evolution of style. For this reason I should strongly recommend the purchase of good collections of manuscript reproductions. e. g.

Boinet: *La Miniature Carolingienne*, Paris, Picard, 1913.

Kraus: *Miniaturen des Codex Egberti*, Freiburg i/B, Herder, 1884.

Swarzenski: *Regensburger Buchmalerei*, Leipzig, Hiersemann, 1901.

Swarzenski: *Salzburger Buchmalerei*, Leipzig, Hiersemann, 1913.

Merton: *Buchmalerei in St. Gallen*, Leipzig, Hiersemann, 1912.

Westwood: *Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts* (poor colored plates).

Sullivan: *The Book of Kells* (colored plates), N. Y., the "Studio" 1914.

Warner: *Illuminated Manuscripts in the British Museum* (colored plates), London, Brit. Mus., 1903.

British Museum: *Reproductions of Illuminated Manuscripts*.

Société de Reproductions de MSS. à Miniatures: Bible Moralisée, Paris, 1911-1913.

Paris, *Bibliothèque Nationale: Reproductions* (selected).

For the ivories themselves, I should recommend, instead of casts, the photographs published by Graeven of ivories in Italian and English collections, Vöge's plates reproducing the ivories in the Berlin Museum, and, above all, the recent publication of Carolingian ivories by Goldschmidt. Even his photogravures convey a truer impression of style and technique than do casts.

I think that the same objection to casts obtains, although of course in lesser degree, with reference to sculpture in stone. The more generalized surfaces of ancient marbles and the pseudo-classic modelling of Renaissance sculpture are very well conveyed by plaster because their prevailing values are those of form and mass. But the effect of Romanesque and Gothic sculpture is often a matter of delicate line that is lost in the cast, and Gothic sculpture is usually so much a part of the architecture which it decorates that a cast, to do it justice, should also include a considerable portion of the building—much more, in fact, than the moulder will commonly include. For this reason photographs seem to me still the best apparatus for the study of Romanesque and Gothic, and I find that neither teacher nor student makes use of the Princeton cast collection to an extent which compares in any degree with the constant employment of our photographs.

We nevertheless have to consider the casual visitor, and the general student body, as well as those who are enrolled in the art courses, and for these there can be no question of the immense value of the silent teaching conveyed by reproductions. Casts are undoubtedly a necessary part of the equipment of the College Art museum; but, for the reasons given above, the reproductions of Romanesque and Gothic sculptures should be few and big, so far as is possible. The effect of these styles is cumulative, proceeding from the ensemble rather than from details.

I. Minimum List, approximately \$1000**French Romanesque**

1. Vézelay, abbey church, portal.
2. Paris, N. Dame, St. Anne Portal, Virgin & Child.

French Gothic

3. Paris, N. Dame, Virgin Portal, tympanum.
4. Reims, cathedral, Annunciation & Visitation.
5. Strassburg, cathedral, statues of Church & Synagogue.
6. Paris, N. Dame, Virgin in the choir.

German Romanesque

7. Hildesheim, Bernward Column.

German Gothic

8. Bamberg, cathedral, statues of Adam & Eve.

Italian Romanesque

9. Parma, cathedral, Deposition, relief by Antellami.
10. Pistoja, S. Bartolommeo, relief from pulpit by Guido da Como.

Italian Gothic

11. Pisa, baptistery, pulpit, reliefs by Niccolò Pisano.
12. Pistoja, S. Andrea, pulpit, figure & relief by Giovanni Pisano.
13. Florence, campanile, reliefs by Andrea Pisano.
14. Florence, Or San Michele, tabernacle, reliefs by Orcagna.

II. List to cost approximately \$3000**French Romanesque**

1. Arles, St. Gilles, pilaster and portion of frieze.
2. Vézelay, abbey portal.
3. Moissac, tympanum and figures on jambs of portal.
4. Clermont-Ferrand, N. Dame du Port, reliefs of portal & capitals.
5. St. Denis, statues of king and queen from Corbeil.
6. Paris, N. Dame, Portal of St. Anne, Virgin & Child.
7. Senlis, cathedral, lintel with Resurrection of Virgin.

French Gothic

8. Paris, N. Dame, Virgin Portal, tympanum.
9. Chartres, cathedral, south transept, statue of Christ.
10. Reims, cathedral, Annunciation & Visitation.
11. Amiens, cathedral, statue of St. Firmin.
12. Strassburg, cathedral, statues of Church & Synagogue.
13. Paris, N. Dame, panel of choir-screen.
14. Paris, N. Dame, Virgin in the choir.
15. Dijon, Chartreuse de Champmol, Puits de Moise.

German Romanesque

16. Hildesheim, Bernward Column.
17. Bamberg, cathedral, apostle & prophet from Choir of St. George.

German Gothic

18. Freiberg (Saxony), cathedral, Golden Portal.
19. Bamberg, cathedral, statues of Adam & Eve.
20. Bamberg, cathedral, Sibyl.

21. Cologne, cathedral, Christ & Virgin in the choir.

Italian Romanesque

22. Parma, cathedral, Deposition, relief by Antellami.
 23. Pistoja, S. Bartolomeo, pulpit, relief by Guido da Como.
 24. Capua, Portrait head of Pietro delle Vigne.
 25. Rome, S. Paolo, detail of decoration of cloisters.

Italian Gothic

26. Pisa, baptistery, pulpit reliefs by Niccolò Pisano.
 27. Pistoja, S. Andrea, pulpit, figure & relief by Giovanni Pisano.
 28. Florence, baptistery, bronze gates by Andrea Pisano.
 29. Florence, Or San Michele, tabernacle by Orcagna.

English Gothic

30. Wells, cathedral, figures from the façade.
 31. Beverley, Percy Tomb, "Christ with the Soul."

III. List to cost approximately \$5000

Pre-Romanesque

1. Milan, Paliotto, one front.

French Romanesque

2. Arles, St. Gilles, pilaster, and portion of frieze.
 3. Moissac, Tympanum and figures on jambs of portal.
 4. Vézelay, abbey-church, portal.
 5. La Charité, tympanum of portal.
 6. Saintes, portal sculptures.
 7. Clermont-Ferrand, N. Dame du Port, portal reliefs & capitals.
 8. Chartres, cathedral, west front, tympanum of central portal and two statues.
 9. Paris, N. Dame, St. Anne Portal, Virgin & Child.
 10. Senlis, cathedral, lintel with Resurrection of the Virgin.

French Gothic

11. Paris, N. Dame, Virgin portal, tympanum.
 12. Chartres, cathedral, south transept, statue of Christ.
 13. Reims, cathedral, two of the five Types of Christ.
 14. Chartres, cathedral, north transept, St. Modesta.
 15. Amiens, cathedral, statue of St. Firmin.
 16. Amiens, cathedral, reliefs of Virtues & Vices, and Calendar.
 17. Reims, cathedral, north transept, two statues of apostles.
 18. Amiens, cathedral, south transept, Virgin of Golden Portal.
 19. Reims, cathedral, Annunciation & Visitation.
 20. Bourges, cathedral, Last Judgment.
 21. Strassburg, cathedral, statues of Church & Synagogue.
 22. Paris, N. Dame, panel from choir-screen.
 23. Paris, N. Dame, statue of Virgin in the choir.
 24. St. Denis, Tomb-statue of Charles V.
 25. Dijon, Chartreuse de Champmol, Puits de Moise.

Spanish Romanesque

26. Santiago de Compostella, Puerta della Gloria.

German Romanesque

27. Hildesheim, Bernward Column.

28. Bamberg, cathedral, Choir of St. George, apostle & prophet.
 German Gothic
 29. Bamberg, cathedral, statues of Adam & Eve.
 30. Bamberg cathedral, Sibyl.
 31. Naumburg, cathedral, statues of Ekkehard & Uta.
 32. Nuremberg, St. Lorenzkirche, West portal, reliefs.
 33. Cologne, cathedral, statues of Christ & Virgin in choir.
 Flemish Romanesque
 34. Liège, St. Barthélemy, Font by Lambert Patras.
 Italian Romanesque
 35. Parma, cathedral, Deposition, relief by Antellami.
 36. Pistoja, S. Bartolommeo, pulpit, relief by Guido da Como.
 37. Capua, Portrait head of Pietro delle Vigne.
 38. Ravello, Sigilgaita head.
 39. Rome, S. Paolo, detail of decoration of cloister.
 Italian Gothic
 40. Pisa, baptistery, pulpit, reliefs by Niccolò Pisano.
 41. Pistoja, S. Andrea, pulpit, figure & relief by Giovanni Pisano.
 42. Orvieto, S. Domenico, Tomb of Cardinal de Braye.
 43. Florence, baptistery, bronze gates by Andrea Pisano.
 44. Florence, Or San Michele, tabernacle by Orcagna.
 English Gothic
 45. Wells, cathedral, figures from the façade.
 46. Beverly, Percy Tomb, "Christ with the Soul."

Report of Committee on Resolutions:

DAVID M. ROBINSON, Chairman.

The following resolutions were presented and adopted:—

Resolved that we, the members and friends of the College Art Association of America, desire to express our great regret at the retirement of President John Pickard. We owe an especial debt to him and hereby record our gratitude for his sacrifices and his devotion to the interests of the Association. He took office when it was young and not yet firmly established and with his energy and optimistic faith put it on a firm basis and gained for it an enviable reputation in the scholarly and educational world. He has given almost all his leisure for five years to the work of the Association, and under his leadership, in spite of the difficulties of the period of the war, the membership has increased to more than two hundred. He inaugurated the Bulletin, of which there have already been published four numbers, containing papers and proceedings which would do credit to any scientific society. The success of the College Art Association is due primarily to his unremitting efforts, common sense, and conscientious hard work. A resolution cannot do justice to Professor Pickard's achievement but we desire to have formal recognition of it on record.

Resolved that we, the members and friends of the College Art Association of America, tender our sincere thanks to Director Robinson and the Trustees of the Metropolitan Museum of Art for their generosity in welcoming us to the Museum and in placing Class Room

A at our disposal. We desire also to thank most heartily the National Arts Club for their kindness in opening their dining room for the two dinners of the Association. We express our great gratitude to Mr. George Grey Barnard for permission to visit the Barnard Cloisters; to the Macbeth, Montross, and Daniel Galleries for the privilege of viewing their collections; and to the Montross Galleries for serving tea. Lastly, especial thanks should be recorded to Professor Louis Weinberg, Chairman of the Local Committee on Arrangements, and Mr. Edwin M. Blake, Miss Christine Reid, and Mr. Kniffen, who have spared no pains for our happiness and comfort.

The following motions introduced by George B. Zug were voted:—

Moved that the President appoint a Committee on Publicity, consisting of three members, to be active through the year and to coöperate in advance with a fourth member of such Committee at the city in which the Association meets next year, and that this new member be appointed by action of the Committee on Publicity in consultation with the President.

Moved that the president be authorized to appoint a Committee on Coöperation with other organizations whose purpose it is to stimulate and elevate the teaching and understanding of art in the schools.

Report of Committee on Nominations:

GEORGE B. ZUG, Chairman.

President: David M. Robinson; Vice-President: Paul J. Sachs; Secretary-Treasurer: John Shapley; Directors: John Pickard and George B. Zug.

No other nominations were made and these officers were unanimously elected.

The College Art Association of America

AN ORGANIZATION FOR THE ADVANCEMENT
OF THE STUDY OF THE FINE ARTS IN
AMERICAN COLLEGES AND UNIVERSITIES.

OFFICERS 1919-1920.

President	David M. Robinson <i>Johns Hopkins University</i>
Vice-President	Paul J. Sachs <i>Harvard University</i>
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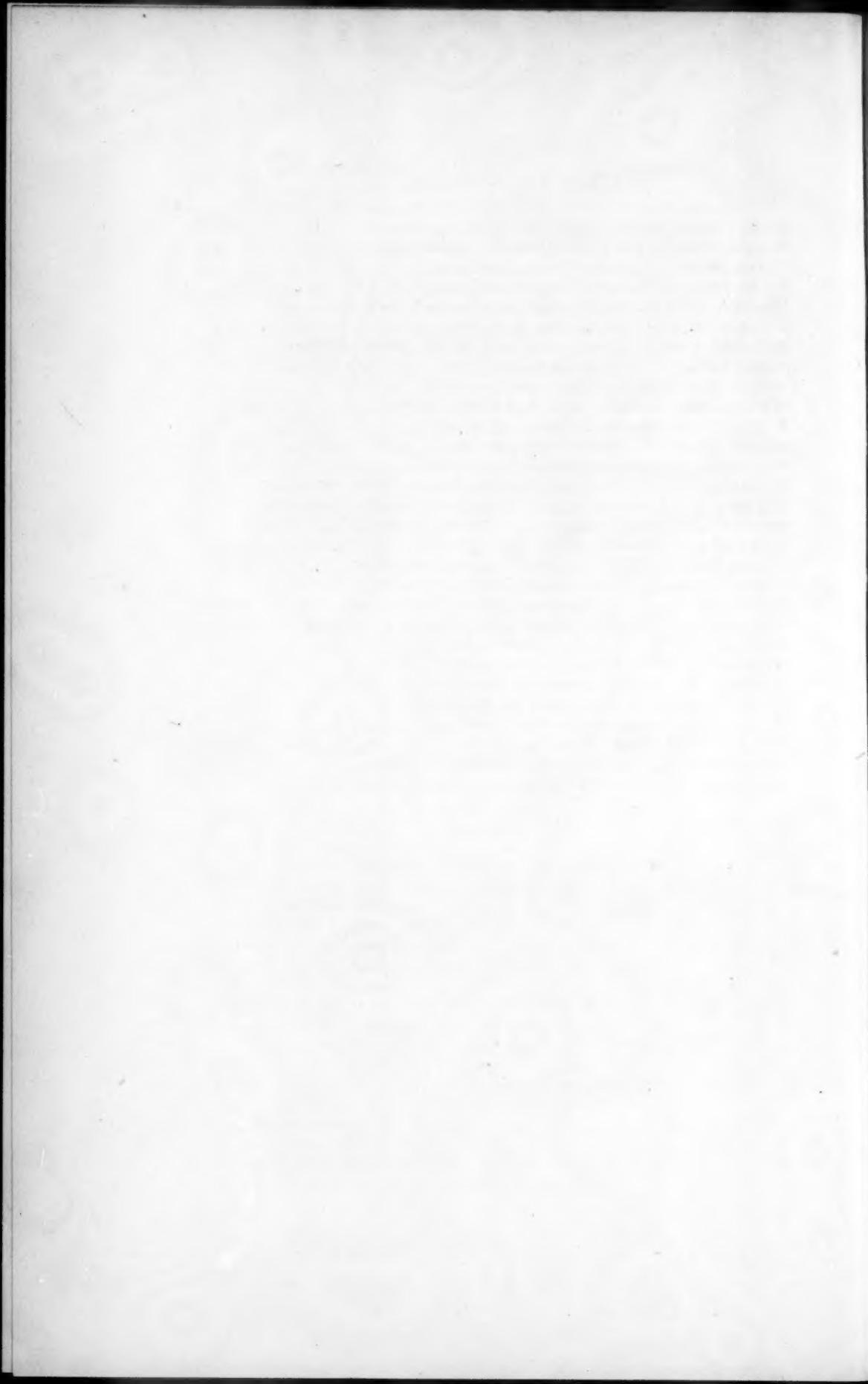


PLATE I.

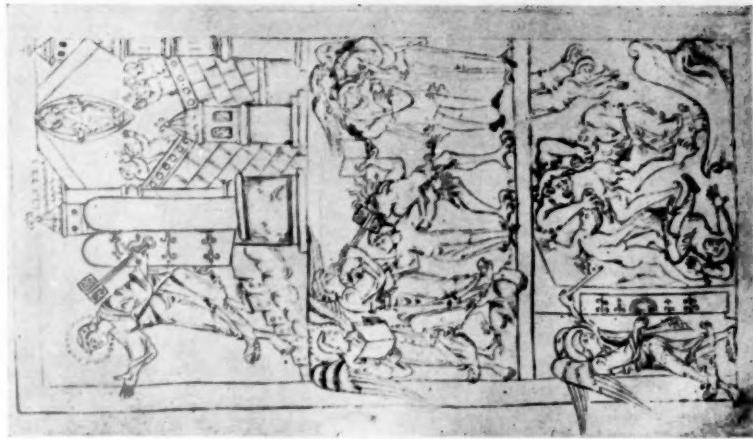


Fig. 2—LONDON, BRIT. MUS.: LIBER VITAE.



*Fig. 1—SOULAC, CHURCH:
PROPHET.*



PLATE II.



Fig. 3—TOULOUSE, ST. SER-NIN: CHRIST.



Fig. 4—ORLÉANS, MUSÉUM: CHRIST.



Fig. 5—PARIS, BIBL. NAT.: ST. MARK.

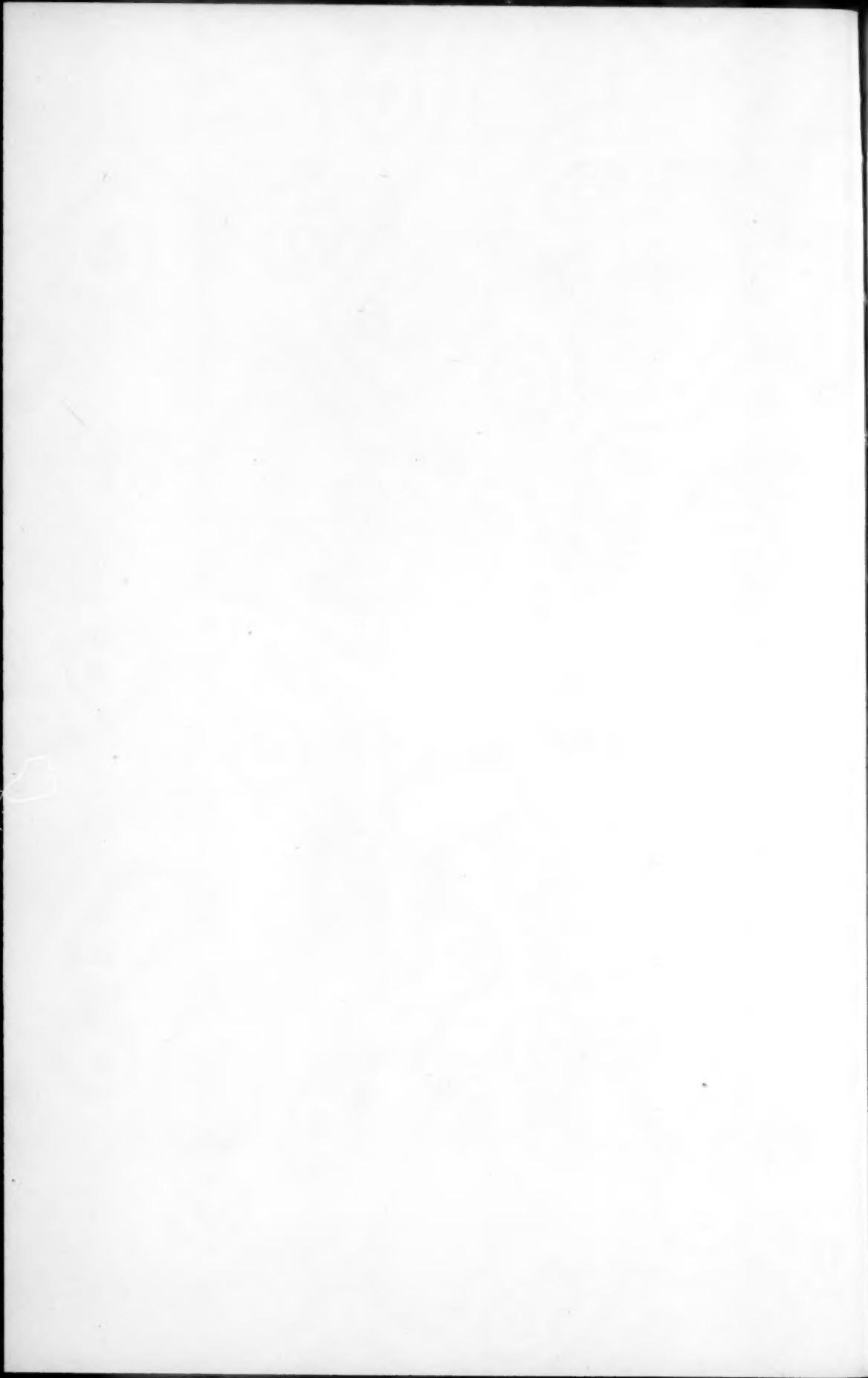


PLATE III.



Fig. 6—ZURICH, NATIONAL MUSEUM:
IVORY PLAQUE.

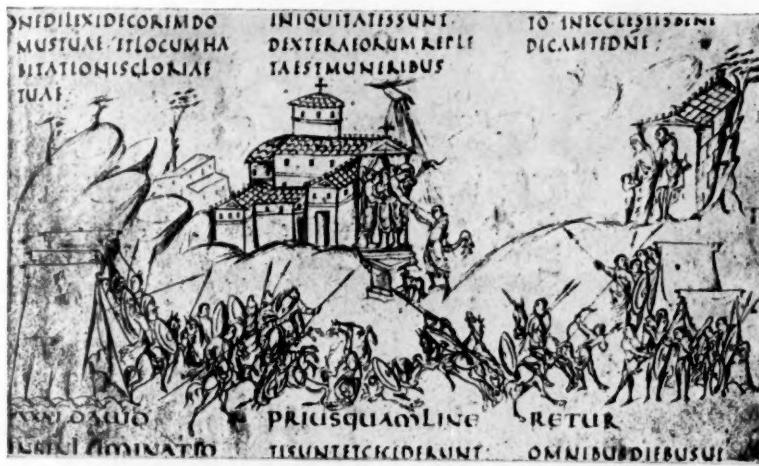


Fig. 7—UTRECHT, UNIVERSITY LIBRARY: Utrecht PSALTER.

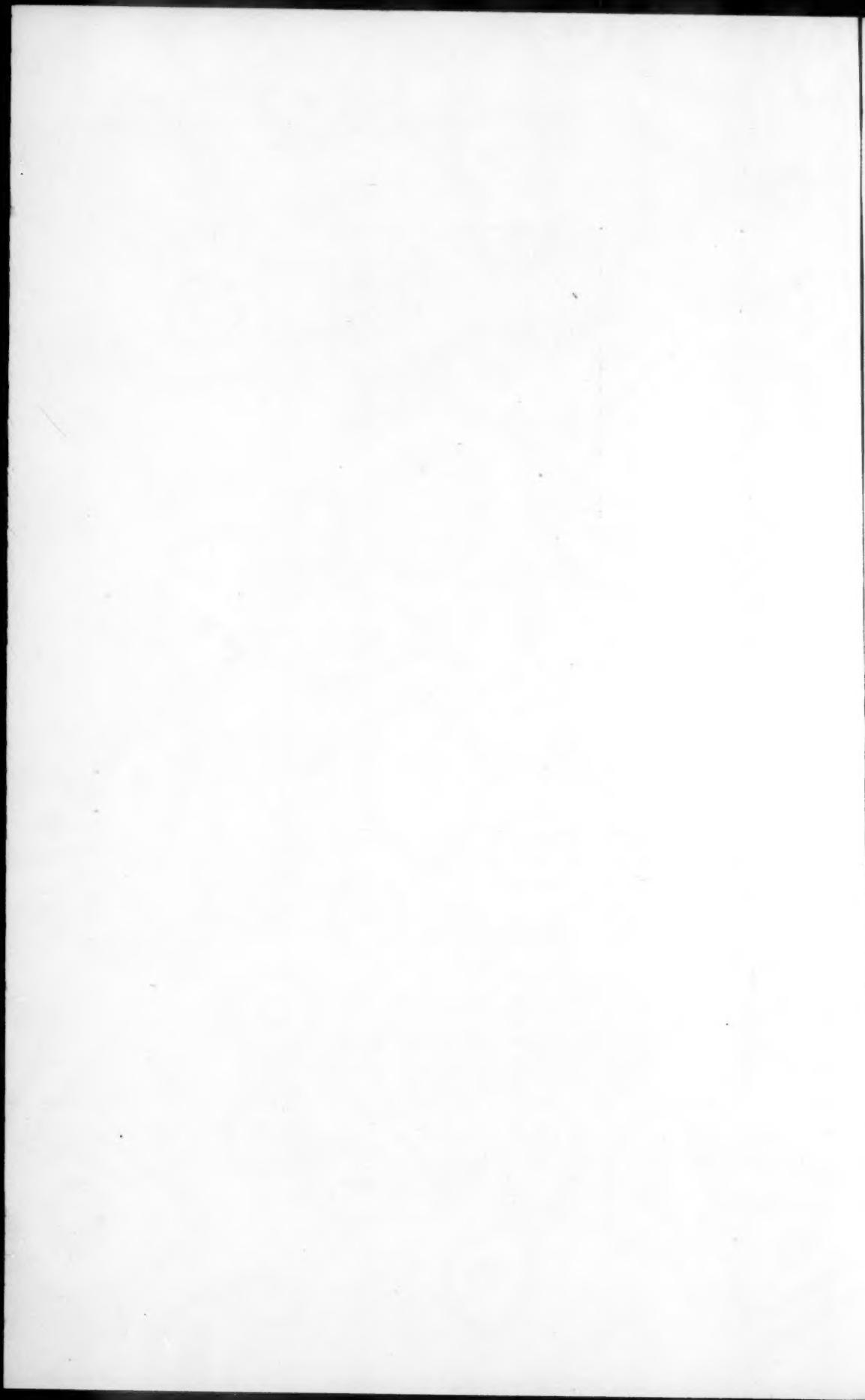


PLATE IV.



Fig. 8—HEIDELBERG, UNIVERSITY LIBRARY: SACRAMENTARY.



Fig. 9.—TREVES, CITY LIBRARY: CODEX EGBERTI.

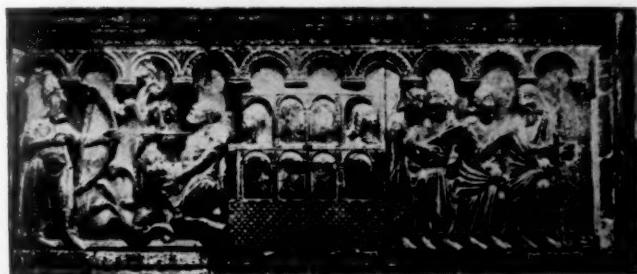


Fig. 10—MODENA, CATHEDRAL: STORY OF GENESIS.